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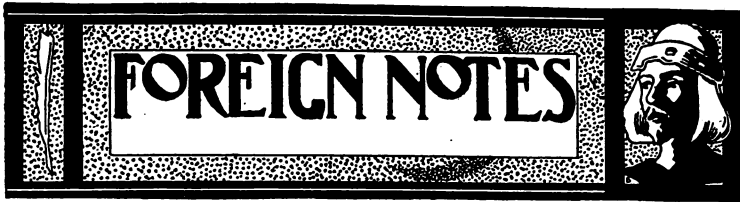
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PARIS, September 25.

There is a good deal of talk in the studios about the manner in which the foreign advisory committee for Paris, of the Pittsburg Exhibition, has carried out its work. It is said that Walter Gay was the only American present, while the jury of ten, as reported in the circular announcing the exhibition, was represented further by Thaulow, Cottet and Aman-Jean. Gari Melchers, Charles Sprague Pearce and Mary Cassatt were not present. Six hundred paintings had been sent in and the jury of five disposed of these in a little over two hours, selecting 85 to be sent to Pittsburg. Now comes, however, the thorn that is pricking us. Of these 85 paintings only five are by Americans, notwithstanding the fact that the Americans residing in Paris are constantly recognized and honored at the large exhibitions held here. There is a howl made about this state of affairs, and if no remedy is had for this year, the Trustees of the Carnegie Museum should make different arrangements for next year. Many of the men who sent in work are only temporarily residing here and should not be discriminated against and, as it were, punished for coming over here to study, while if they had stayed home they would at least have had a fair field and no favors.

* * *

I have received the announcement of the formation of a new body, "The Society of Twenty-Five English Painters," which includes the following members amongst others: Mr. D. Y. Cameron, Mr. J. Charles, Mr. Melton Fisher, Mr. Lee Hankey, Mr. Dudley Hardy, Mr. J. L. Henry and Mr. Alfred Withers, who is the honorary secretary. The object of the Society is to hold exhibitions of cabinet pictures inside and outside London, and abroad. The first exhibition is to be held during October at Messrs. Dowdeswell's Galleries. Two distinctive features of the Society are embodied in the following rules: "The works of all members are subject to the approval of the Council," and "Every three years all members must stand for re-election." The second exhibition of the Society will be held in Berlin during January.

GAUL.

With the death of Adolph von Menzel, last February, in his ninetieth year, there passed away not only the most notable German artist of the 19th century, but one of the greatest artists of his day in any land. Opportunities to see paintings by him are rare indeed in this country; but his original lithographs and etchings, as well as reproductions of his drawings, can be studied in print rooms such as that of the New York Public Library. The Menzel exhibition that has just been opened at the Lenox Library Building of the last named institution gains in importance from the fact that the bulk of Menzel's work consisted of drawings, so that he is fairly adequately represented by the black-and-white work here shown, of which the separate prints all form part of the S. P. Avery collection.

Absolute mastery of form and medium and uncompromising fidelity to nature and to himself are prominent characteristics of his drawings. They appear in the earliest of his published works, all of which are marked by lively fancy and wit. His style changed as he progressed from the precise,

clean cut pen-and-ink work to the summary vigor of the carpenter's pencil. The variety of subjects cultivated and of processes employed is shown in his various published series. "The Artist's Life History" (1834) is done with the pen on stone, "Memorable Events in the History of Brandenburg" (1836) with the lithographic crayon, "Essays on Stone with Brush and Scraper" (1851) scraped out of a foundation of ink washes with the touch of a virtuoso, "Essays in Etching" (1844) delicately drawn with the needle and printed in pure line. Of his many book illustrations the best known are the 200 vignettes for the works of Frederick the Great, graceful, thoughtful, witty, drawn with great freedom and spirit and reproduced in absolute facsimile by German wood engravers, on whose art Menzel had a revivifying influence. In the course of his studies for this and other works on the great Prussian king, Menzel reconstructed the Frederician period for himself. He produced over four hundred drawings of soldiers of that time, with strict attention to the slightest details of uniform and accoutrement. His energy was tireless and found vent in early life in a swarm of clever drawings of diplomas, cards, invitations, congratulations, menus and similar occasional pieces, or in such imaginative interpretations as the "Lord's Prayer" or the "Five Senses" (1835).

The thousands of drawings executed in the second half of his life, not for publication, but for study, are matter-of-fact records of daily life, noted with astounding sureness, in an individual style. He was progressive always, and his absolute mastery appeals with strong and didactic force to the art student.

The picture of this highly interesting artistic individuality offered by the wealth of the material here shown is accentuated by portraits of Menzel at various periods of his life, and the literature of the subject—always a feature of the exhibitions in these print galleries—is of special interest in the present show.

The Menzel exhibition is one of the most important ever arranged by the curator of New York's print department, and will probably be open for several months.



Almost 960 sets of rare coins, medals and paper money were sold at auction this month in the Collectors' Club of New York. They were the property of prominent New England, New York, New Jersey and Michigan collectors, and brought about \$6,000, the highest single sale being for \$60.50. Besides many prominent local collectors, there were present many from Philadelphia, Boston and other cities.

There was an especially fine assortment of American coins of the Colonial and Continental periods. Collectors bid briskly for the Oak Tree shilling of 1652 and the Lord Baltimore shilling of 1659. These are extremely rare. A United States silver dollar of 1794, the first year of issue, was sold for \$60.50. In the private issues of gold a Mormon five-dollar piece went for the highest amount. It was sold to a local collector for \$19.50. A one-dollar gold piece of 1864 brought \$24. A Boston collector got a one-cent piece of 1793 for just 450 times its face value.

The sale was one of the largest that has been held in New York for several years.